



Irving John Gill (1870 – 1936)

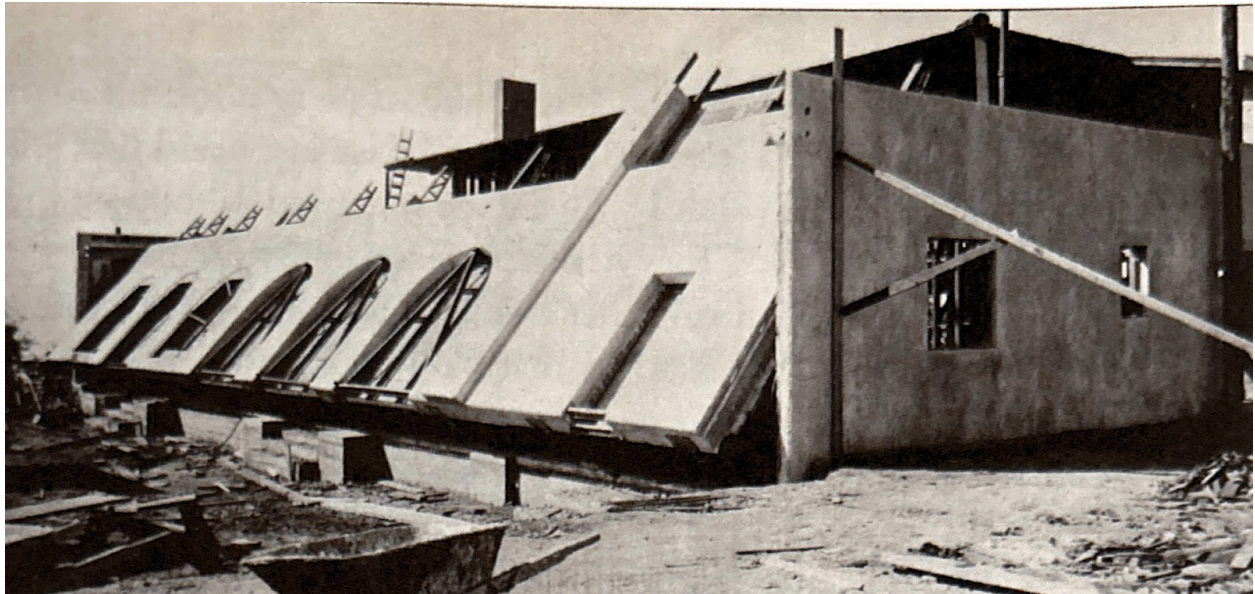
Irving John Gill was an American architect who worked primarily in Southern California, especially in San Diego and Los Angeles. He is considered a pioneer of the modern architectural movement, with twelve buildings listed on the National Register of Historic Places and many more designated as historic by local governments.

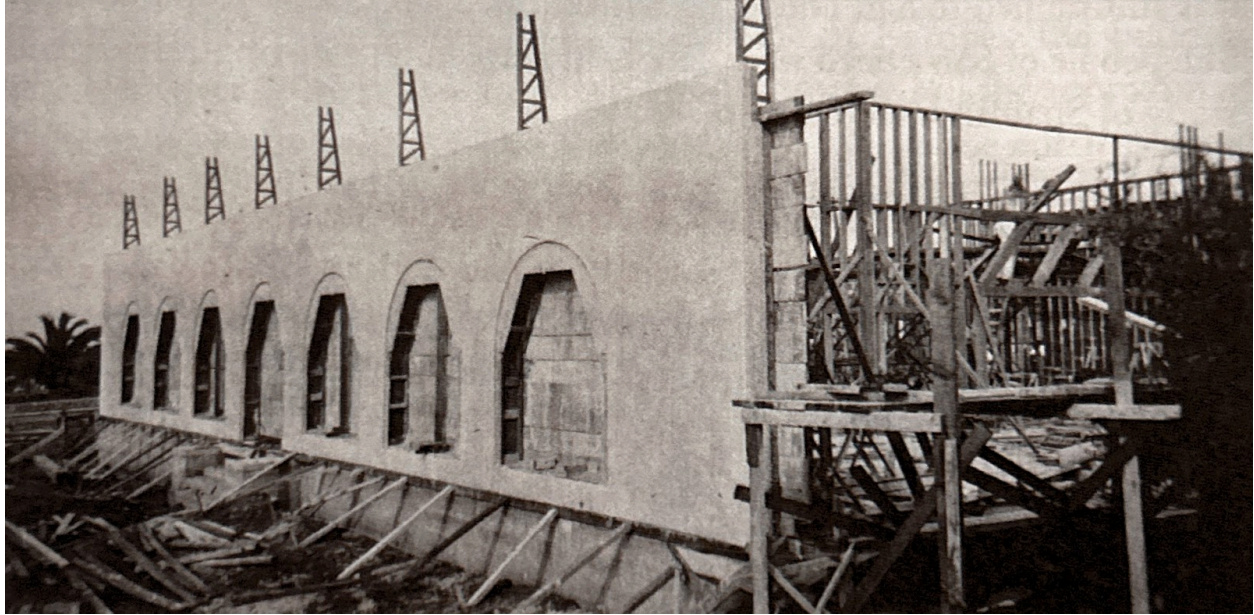
Irving Gill apprenticed to architect Ellis G. Hall in Syracuse around 1889. He moved to Chicago in 1890, worked for Joseph Lyman Silsbee, and, in 1891, to the prestigious firm of Adler and Sullivan. Gill moved to San Diego in 1893 and partnered with another former Chicago apprentice, William S. Hebbard. During his 11-year partnership with Hubbard, Gill formed lasting relationships with San Diego's progressive philanthropic elite, including Ellen Browning Scripps. Gill parted ways with Hebbard in 1907 and formed a brief but significant partnership with Frank Mead. The three residences created during their seven-month partnership began to exhibit the ornament-free, geometric elements for which Gill is best known, and that year brought his first solo commission and one of the most important when he designed the home of Homer Laughlin, Jr.

"After moving from a cold industrial city to a sunny coastal town where the air was fresh, Gill realized he was in a different place, which called for a different kind of architecture," says

architect James Guthrie, who founded the Irving J. Gill Foundation in 2015. “He began experimenting with different aesthetics and methods of construction. His designs were not just about the building itself, but how it fit into the land, and how the context enhanced the land and the building.” (Kirk 2020)

Gill’s works evolved from the ornamented late Queen Anne style to simple geometric forms that opened to the landscape. Gill’s construction methods moved away from wood frames to concrete, culminating in the application of a tilt-slab system in his later works. Landscape elements, vines, lawns, and carefully positioned trees animated the spare rectilinear and arcuated wall surfaces. (Crosse 2015)





Irving Gill took photos of the Women's Club showing his tilt-slab construction system. The walls were poured on platforms tilted at 15 degrees. Metal frames for windows and doors were placed in the forms. Rows of hollow tiles were laid into the walls with 4-inch steel reinforcements.

In 1913, Gill was commissioned by Ellen Browning Scripps to design the La Jolla Woman's Club (715 Silverado St., La Jolla, California), using the "tilt-slab" construction method to form and raise the exterior walls on site. This commission is considered the first to use "tilt-slab" construction in California.

Throughout his lifetime, Gill designed more than 350 projects and remained active in architecture until he passed away on October 7, 1936. In 2017, Gill became the first architect to receive the American Institute of Architects California Council's Maybeck Award posthumously. The award is a special honor bestowed upon a limited number of architects in California who have demonstrated a lifetime of significant achievements and substantial contributions to the profession. (Kirk, 2020)

Video of 2016 Irving J. Gill Symposium

<https://youtu.be/Ue1EdUbZPVE?si=TITkT2dMkT1tm1eu>

Citations:

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Kamala Kirk, 2020. "Master of Modern Architecture, Irving J. Gill," Pasadena Magazine, December 17, 2020,
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SoCal Landmarks
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1884 - Major Myles Moylan House - [2214-2224 Second Avenue, San Diego CA.](#)

The Major Myles Moylan House in San Diego exemplifies Colonial Revival residential architecture, which Gill learned while working on the East Coast. Gill designed this house with architect Joseph Falkenham. The Moylan House is the earliest residential structure still standing, designed by Gill. The house is a City of San Diego Historic Site listed on the National Register of Historic Places. National Register of Historic Places #84001181.





1884 - Green Dragon Colony. La Jolla Cove, San Diego CA.

Irving Gill designed the first board and batten cottage at Anna Held's artist colony at La Jolla Cove. Demolished 2000.







1904 - George W. Marston House, [3525 7th Avenue, San Diego CA](#).

This commission was completed in 1905 and is considered a prime example of architecture from the Arts and Crafts Movement. Home to George White Marston and his wife, Anna Gunn Marston. Architects William Sterling Hebbard and Irving Gill designed and built the house. The design of the house reflects the influence of both the Prairie School and the Arts and Crafts movement. This residence shows Gill's use of traditional eastern building forms plus the introduction of design details, which would be refined and employed in buildings of his mature architectural style. As such, the house is an essential link in the evolution of Gill's architectural style in southern California. On the first floor, redwood-paneled rooms unfold off a wide hallway, which narrows to include a bench built into the staircase. The living room and adjoining oak-paneled dining room open onto the south terrace and overlook the lawn and canyon. Including the second floor's north wing, the house has six bedrooms, a sleeping porch, and four baths.

The Marston House was converted into a museum in 1987 after the Marston family gave the house to the City of San Diego. It is currently maintained by Save Our Heritage Organisation.

Citations:

"George P. Marston House and Museum - Clio," Clio, n.d., <https://www.theclio.com/entry/36201>.

Gill, Irving J., and Kate O. Sessions. "George W. Marston House, 3525 Seventh Avenue, San Diego, San Diego County, CA." Library of Congress EBooks, (1960).
<https://picryl.com/media/george-w-marston-house-3525-seventh-avenue-san-diego-san-diego-county-ca-11>.



www.SOHOSandiego.org







1905 - Alice Lee House - [3574 7th Avenue San Diego CA.](#)

Designed by architect Hazel Waterman under the supervision of Irving Gill, this Prairie Style home is characterized by a low-pitch hipped roof with composition shingles, exposed rafter tails and overhanging eaves, heavy dash stucco cladding, fenestration consisting of a mixture of double hung, casement, slider and multi light fixed windows, a small entryway porch with stuccoed pillars and a large wooden front door flanked by decorative wood detailing and multi-light windows. San Diego Historic Site #1021.

Alice Lee lived here with her long-time Partner, Katherine Teats. They are recognized by the City of San Diego as one of the first documented domestic partnerships in San Diego, having

appeared in many Census records as living together as Alice Lee, Head of Household, and Katherine Teats as her Partner. The two lived together in the home until Lee died in 1943.

Now owned separately, the 1905 Alice Lee House, Katherine Teats House, and the Alice Lee Cottage were initially configured around a shared courtyard and connected by a U-shaped pergola, planned by Master Landscape Architect Kate Sessions. A portion still exists on the north end of the center residence. The project was one of Irving Gill's first experiments in multiple-residential designs, which he would become known for later in his career.



1905 - Katherine Teats House - [3560 7th Avenue. San Diego CA.](#)

The Teats Cottage, a Prairie-style house, was built in 1905 for Katherine Teats, the domestic Partner of prominent San Diego socialite Alice Lee. In May of 1906, Alice Lee granted the property of the Teats Cottage to her companion Katherine Teats. Misses Lee and Teats lived in the main house and used the other two for rentals.

Altered in 1912 by Irving Gill and again by Gill's nephew, Louis Gill, in 1922. Changes to the house enclosed the porch to the south and extended the second story. Henry and Ellen Babcock purchased the home in 1923. Gill's relationship with Miss Lee and Miss Teats

continued with the design of several houses along a canyon between Albatross and Front Streets. San Diego Historic Site #98.

Citation:

Summer Furzer, "SELF-GUIDED WALKING TOUR OF SEVENTH AVENUE - San Diego History Center | San Diego, CA | Our City, Our Story," San Diego History Center | San Diego, CA | Our City, Our Story, September 22, 2016, <https://sandiegohistory.org/journal/1990/april/walk-2/1990julypic144-001z/>.



1905 - Alice Lee Cottage - [3578 7th Avenue, San Diego CA](#).

In 1911, Alice Lee hired Gill to enlarge the cottage, extending the building to the north and adding a basement garage down the slope. Gill added a dining room on the first floor and, upstairs, a bedroom and bath with a sleeping porch on the southeast corner. Architect and

engineer Frank P. Allen, Jr., and his family resided here from 1911 to 1915. San Diego Historic Site #99. Kansas Sebastian's photo is licensed as Attribution-NonCommercial-NoDerivs.





1906 - Frederick and Lilla Burnham House - [3563 7th Avenue, San Diego CA.](#)

Designed in 1906 by f Hebbard & Gill for the sister and brother-in-law of George Marston, this two-story brick house in the Prairie Style includes a boxy and linear form, low-pitched roofs, and broad eave overhangs. Features include half-timbering on the second level, original casement and transom windows with multiple square lights, and a massive, unadorned external brick chimney.

In 1948, the Burnham's two daughters converted the house into two units and lived there on separate floors. A new wall inserted beneath the staircase divided the house into separate upstairs and downstairs units, with the staircase providing private and direct access to the second-level apartment. This modification left the grand staircase intact and preserved one of the home's most spectacular architectural features. Showcasing Gill's love for natural lighting, the stairwell on the second level is open on three sides and brightly illuminated by banks of windows on the north and west walls. The building has recently been converted from a residence into offices. Although much of the interior has been remodeled and several windows replaced, the Burnham Residence retains much of its original historic fabric and character. City of San Diego Historical Registry #41 and National Register of Historic Places #86002665.

[Tours available.](#) Kansas Sebastian's photo is licensed as Attribution-NonCommercial-NoDerivs.





1906 - Rev. Frederick & Mary Cossitt House - [3526 7th Avenue, San Diego CA.](#)

This two-story home was designed as a series of receding and enlarging cubic shapes with broad flat eaves; the emerging influence of the Prairie Style and the modern trends of Gill's later work can be seen. The interior features extensive redwood paneling, a large inglenook that broadens into a living room with a high ceiling, and clerestory windows. The Cossitts were frequent clients of Gill with numerous commissions, including rental properties. City of San Diego Historic Registry #97.







1907 - Russel C. Allen Residence, [4094 Old Orchard Lane, Bonita, CA.](#)

This commission was completed as his brief partnership with Frank Mead ended in late November 1907. Construction began in mid-May of 1908 and was completed by the end of the year.

The Russell Allen house in Bonita is significant for its flat-roofed box with punched-in porches and windows and cylinder columns without capital or base. It is considered one of Gill's first expressions of totally stripped-down architecture. Austrian architect Adolf Loos is often credited with designing the first intentionally anti-ornament house. Still, Loos' Steiner house in Vienna postdates Gill & Mead's Allen house by three years.



1907 - Goff House, 3580 5th St., San Diego, Hebbard and Gill, architects. Demolished.













The apartments and garages seen at left were added in 1932. Craftsman and International style. Photo 2000.

1907 - Wheeler Bailey Residence, 7964 Princess St., La Jolla, Gill and Mead, architects.

Gill and Mead brought an Arts and Crafts perspective to Wheeler Baily's second residence, which he wanted to resemble a barn to house his collection of American Indian Art. Gill's only known furniture was designed for this house and surviving pieces are pictured above.







1908 - Homer Laughlin, Jr. Residence 666 W. 28th Street, Los Angeles CA. Demolished.

The Los Angeles Herald (02/02/1908) declared that Laughlin's residence "will be a model of modern construction." Gill's design for Homer Laughlin, Jr. refined the lack of ornamentation seen in the 1907 Allen House and reduced the popular Mission Revival style to its essential elements. Gill used concrete floors throughout the house to reduce dust-trapping surfaces. The house featured a central vacuum system with an outlet in each room pulling dust to the furnace. A garbage disposal in the kitchen dropped garbage to an incinerator in the basement. The house also had an automatic gas heater and a water filtration system. The ice box in the kitchen had access from the outside, precluding the need for ice delivery inside the house, and milk was delivered through an out slot. Laughlin, Jr.'s garage had an automatic car-washing machine and a service station-like maintenance pit. Mail was delivered through a mailbox flush with the front door.

Homer Laughlin, Jr.'s role as Gill's first solo Los Angeles client and providing him with early patronage and introductions to other prospective clients among his prominent social circle is much under-recognized. Photos courtesy of UC-Santa Barbara Architecture and Design Collections, Irving Gill Archive.

Citations:

"Laughlin to Build New Residence; Will Be Model of Modern Construction", Los Angeles Herald (LAH), February 8, 1908, Part III, page 6.

"Building Is Brisk", The Los Angeles Times, May 16, 1908, page 13.

"Portfolio of Current Architecture: Residence of Homer Laughlin, Jr., Esq., Los Angeles, Cal., Irving J. Gill, Architect," Architectural Record, October 1912, p. 374.













1907 - Melville Klauber House. 3060 Sixth Avenue. Demolished 1979.

The Melville Klauber House, designed by Irving John Gill of the Gill & Mead partnership, in 1907, is a noteworthy example of Gill's work during the transition from his formative period to his mature architectural style. Gill was on the threshold of developing his mature style noted for its emphasis on simple, dominating cubical forms. By combining detailing used extensively in his later work with building forms of the previous phase, this fine residence exemplifies Gill's

change in architectural expression. One notable feature in the house is the handsome stairway which leads from the first to third floor. Historic American Buildings Survey #CA-1962.







1908 - Thomas Hamilton/Mary Fulford House. 3500 Seventh Avenue, San Diego CA. Demolished.



1908 - Children's Home Association Dormitory. Russ Boulevard at 16th Street, San Diego CA. Demolished 1960.



1908 - Hugo Klauber House. 2626 Sixth Avenue, San Diego CA.
Demolished c. 2000.







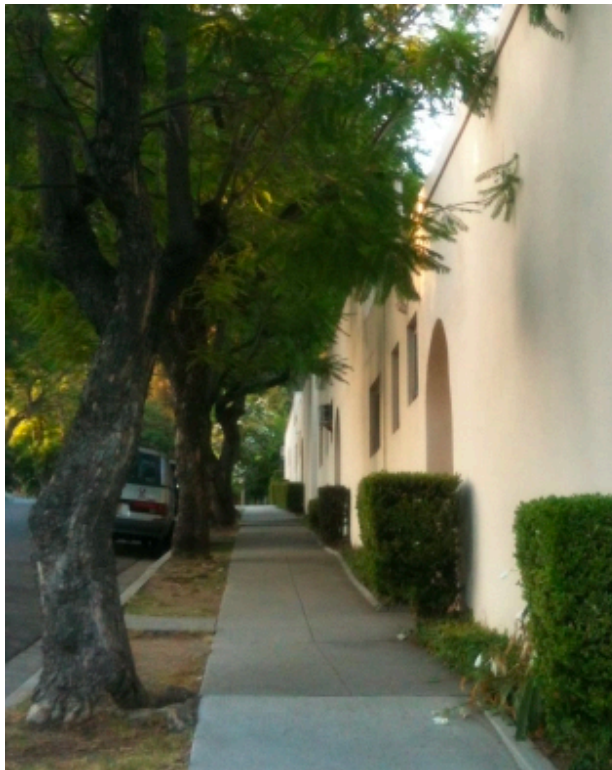
1908 - Annie B. Darst House. Fifth Avenue and Kalmia Street, San Deigo CA. Demolished.

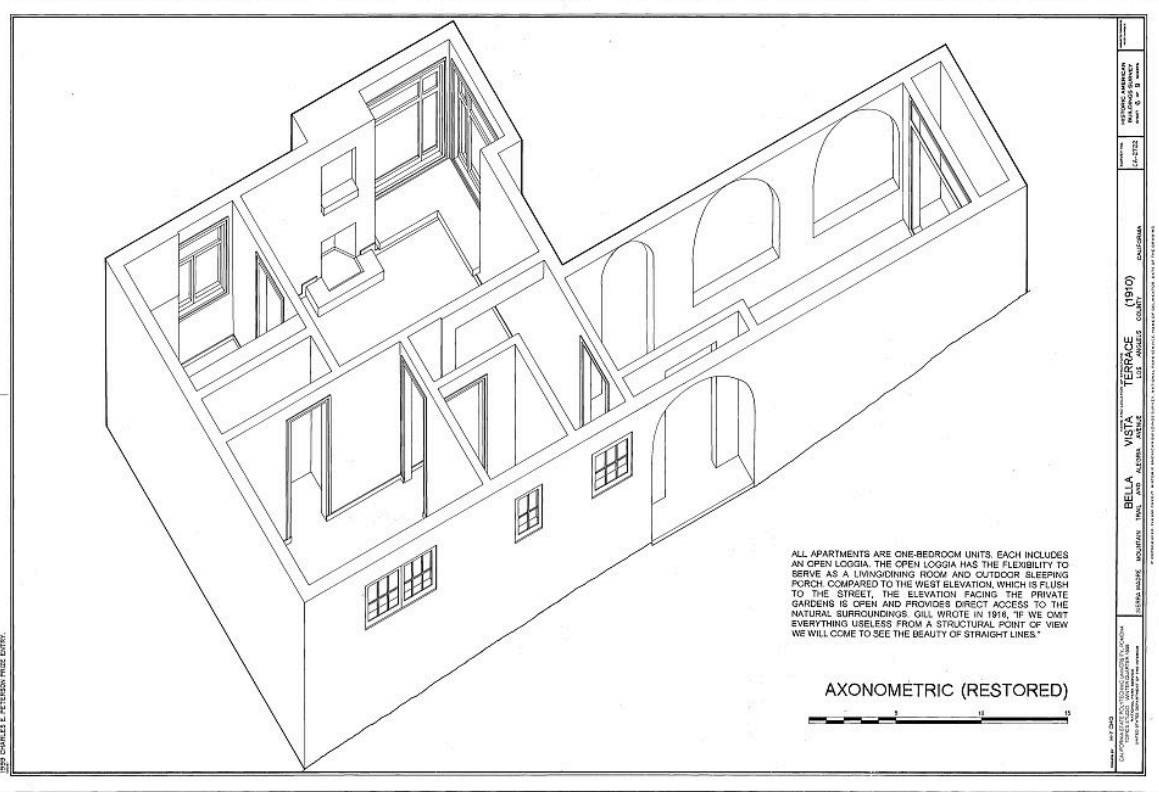
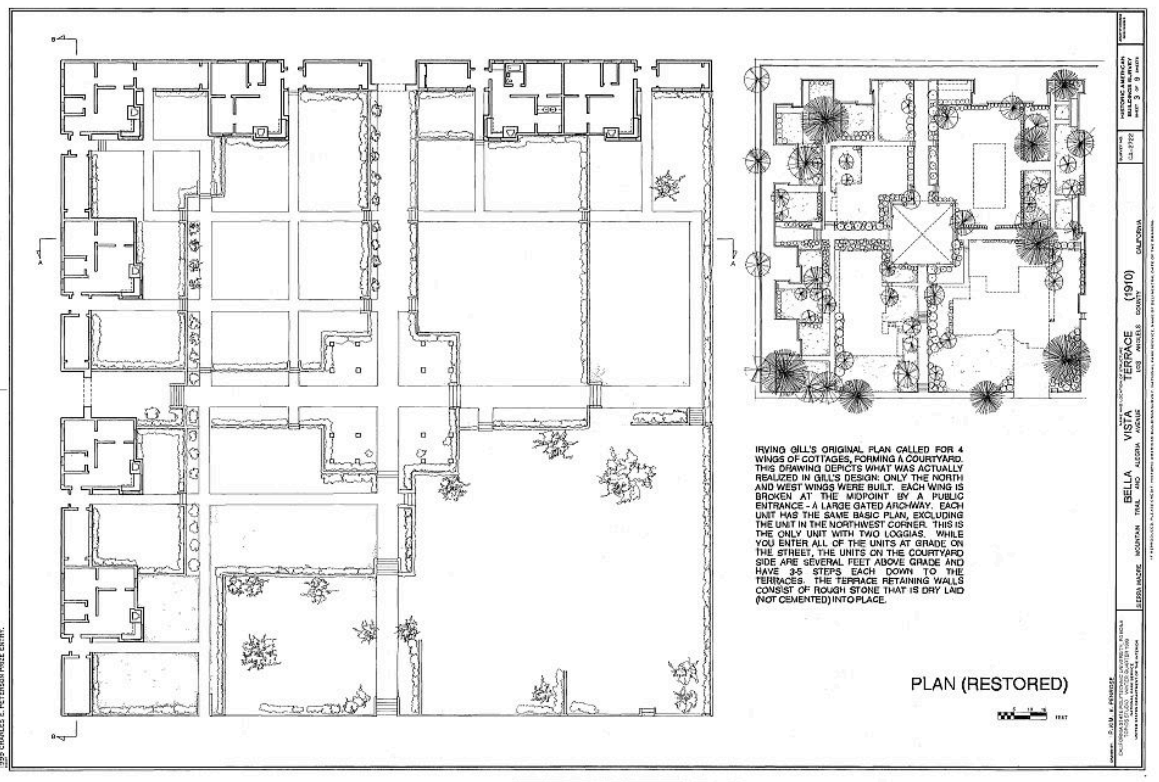




1909 - Arthur & Elsa Marston House, [3575 7th Avenue, San Diego](#) CA.

Like his father, George Marston, Arthur Marston hired Irving Gill to design his home. Typical Gill features such as a boxy shape, casement windows, and recessed arched entry can be seen. Although Gill produced several presentation renderings for the home, with most showing a stucco finish, the Marstons kept to the family's fondness for red brick. In 1929 and 1930, Irving Gill's nephew, Louis Gill, his partner from 1914 to 1919, designed a north wing addition and a separate garage with an apartment above. Kansas Sebastian's photos are licensed as Attribution-NonCommercial-NoDerivs.





1910 - Lewis-Bella Vista Terrace Court, [Mountain Trail & Alegria Avenue, Sierra Madre Los Angeles, CA.](#)

Irving Gill proposed twelve residential units as part of Bella Vista Terrace Court. Gill's site planning included pushing the cottages to the outside edge of the plot to create a large public area for gardens. At the property's core was a free-standing pergola consisting of piers supporting rafters, constructed initially of thick branches covered with vegetation. A croquet court was located near the pergola. He also placed each L-shaped cottage so that its arcaded porch and small garden had privacy from its neighbors. Though the cottages appear to be made of concrete, the walls are plastered hollow clay blocks.

The architectural historian Esther McCoy said, "There was a reverence for the individual in the plan that has never been equaled in the field of minimum housing." Publications of the day characterized it as nearly utopian compared to the accepted norms in workers' housing. The architectural historian David Gebhard stated that Bella Vista Terrance Court "reflected (Gill's) commitment not to a form of socialism, but to the individual, the family, and suburbia."

Fred B. Lewis was a jeweler from Cleveland. On a 1910 trip to California, he spent a vacation at the Cypress Court in Sierra Madre (owned by Frank Fraiburg, also a jeweler from Cleveland), located just north of where Lewis would decide to build his own house court for tourists such as himself. Gill built eight cottages for Lewis. Lewis sold Bella Vista Terrace in 1914 and moved to Long Beach, Calif. See reference below for elevation drawings. The property, which had Sierra Madre Historic Landmark status, had that status removed at the request of its 1997 owner, Healing Light Church. Additional units have been added over the years. Historic American Buildings Survey HABS CA-2722.

Citations:

Irving J. Gill, architect, "Irving J. Gill: Lewis- Bella Vista Terrace court (Sierra Madre, Calif.)," UCSB ADC Omeka, accessed November 26, 2023, <http://www.adc-exhibits.museum.ucsb.edu/items/show/287>.

"Experiments in Small Houses and Multiple Housing · Irving J. Gill: Simplicity and Reform · UCSB ADC Omeka," n.d., <http://www.adc-exhibits.museum.ucsb.edu/exhibits/show/gill-exhib-sum/gill-small>.

Historic American Buildings Survey, Creator. Bella Vista Terrace, Mountain Trail & Alegria Avenue, Sierra Madre, Los Angeles County, CA. Sierra Madre California Los Angeles County, 1933. <https://www.loc.gov/item/ca3076/>.





1911 - Miltimore House [1301 South Chelten Way, South Pasadena CA.](#)

Designed in 1911 for Mrs. Paul Miltimore, this house is considered one of the most significant surviving residences designed by Gill. A simple cubic form house, almost square in plan, two stories, with wings at the northeast and northwest of one story- which gives the plan a T-shape. The house answers Gill's ideal of a house: "...the simple cube house with cream walls, sheer and plain, rising boldly into the sky, unrelieved by cornices." He wrote that he found them "restful and satisfying and liked "the bare honesty of these houses, the frankness and chaste simplicity of them."

Changes after construction include the removal of the sleeping balcony above the west terrace and the roofing over the entire west terrace; the "green room" in the projection on the west has been closed in. A solar heating system on the roof has been removed. In the master bedroom, an oratory on the west wall has been removed, as shown below. The kitchen was remodeled in 1958 when the wall between the kitchen and pantry was removed, and steel windows above the sink were replaced. South Pasadena's Register of Cultural Heritage Landmarks #11 and National Registry of Historic Places #72000235.



The walls are off-white, similar to Gill's original selection; however, Gill's typical pallet for interiors and exteriors was white mixed with varying amounts of pigment of all primary colors; this mixture created luminous surfaces on which trees, flowers, oriental rugs, etc., were reflected. John Shaw purchased the property from the Miltimore estate in 1940. Benjamin and Virginia Holt purchased the house in 1952. The residence, #11 on South Pasadena's Register of Cultural Heritage Landmarks, is also listed on the National Register of Historic Places.

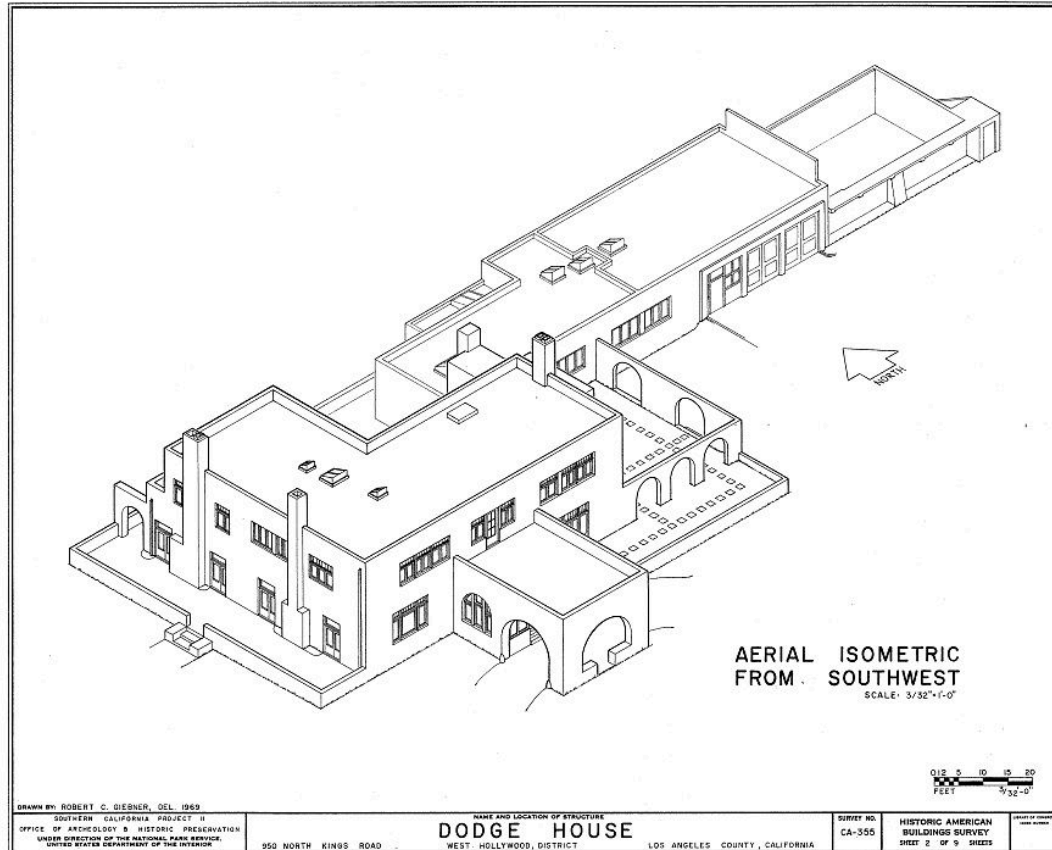


1911 - Nelson E. Barker House. Third Avenue and Walnut Street, San Diego CA. Demolished.









1916 - Walter L. Dodge House 950 N. Kings Road, West Hollywood CA. (demolished 1970).

The reinforced concrete house blended Spanish Mission and Modern architectural styles. It incorporated many technological innovations, including a kitchen-sink garbage disposal; an automatic car wash in the garage; plain, flush doors that swung on hidden hinges or slid into walls; a central vacuum cleaning system; sheet-metal doors; natural and unadorned (simply polished) wood surfaces indoors; and skylights and windows that provided for luminous sunlit interiors.

The Dodge House was considered one of Gill's finest works, "revealing a functional asymmetry whose ornament was derived solely from the studied geometry of the sharp openings in plain walls." In [February 1921, House Beautiful](#) published a profile of the Dodge House by Eloise Roorbach and noted:

This house, though unmistakably Californian, nevertheless exemplifies certain bold and novel ideas in design, construction and decoration that make it notable, even in this land where originality in architecture is to be expected.... It is without ornament save that furnished by vines, for he believes beauty should be organic and that no amount of ornament can redeem a badly designed structure. There is not even an overhanging roof to break the severity of the exterior, and as may be seen in the photograph, there is a distinction, a dignity about it that is classic. Mr Gill thinks there is nothing more arrestingly beautiful than a plain wall across which move cloud shadows or a silhouette of flower, and that no carving or frescoing could more perfectly finish a doorway or window than a vine or creeper.

Walter Dodge used the house as his retirement home until 1924, when he sold it to T. Morrison McKenna. In 1939, the Los Angeles Board of Education acquired the property in a contested condemnation action, and the house was never again put to full use. Beginning in 1963, efforts began to redevelop the property. Architectural Historian Esther McCoy made a short film about the house to raise awareness and advocate for historic preservation. The film *Dodge House* 1916 is available on [YouTube](#). Architect [Richard Neutra](#) noted that the Dodge House was required study for architecture students worldwide and declared that demolition of the Dodge House would "not be a passing event ... it would become an epic, an international scandal. (1969, Pastier).

In November 1969, a lawsuit by the Citizens' Committee seeking to stop the sale of the Dodge House was rejected, and the house was sold to Riviera Management Company. The new owner demolished the house on February 9, 1970. On learning of the demolition, architect Kurt Meyer, who had fought for seven years to save the house, said, "This is like slashing a Rembrandt with a razor." (1970, Pomona Progress Bulletin). The bulldozing of the Dodge House has been called one of "the most shameful chapters in L.A.'s legacy of self-destruction" (2000, Ourossoff). Apartments were built on the site.

Citations:

Walter L. Dodge House. (2023, August 10). In *Wikipedia*.
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Internet Archive. "The House Beautiful 1921-02: Vol 49 ISS 2: Free Download, Borrow, and Streaming : Internet Archive," February 1, 1921.
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Archives of American Art, Smithsonian Institution. "Dodge House 1916 (1965)," June 20, 2011.
<https://www.youtube.com/watch?v=05Jap-YRTPM>.

John Pastier (August 31, 1969). "Dodge House Future Hangs in Balance as Threats Reach Peak." Los Angeles Times.

"Victim of a Bulldozer: Magnificent Mansion Now Rubble". Pomona Progress-Bulletin (AP wire service article). February 10, 1970.

Nicolai Ourossoff (July 9, 2000). "Architecture Under Glass: As the city struggles over what buildings to preserve and how to preserve them, will L.A.'s cutting edge survive its new respect for the past?". Los Angeles Times.

The Library of Congress. "Walter Luther Dodge House, 950 North Kings Road, West Hollywood District, Los Angeles, Los Angeles County, CA," n.d. <https://www.loc.gov/item/ca0221/>.





1918 - Samuel Raymond House, [2749 East Ocean Boulevard, Bluff Park, Long Beach CA.](#)

Samuel Raymond, a retired banker from Boone County, Illinois, contracted Gill to build his retirement home in Long Beach. Raymond lived in the house until he died in 1934. His daughter,

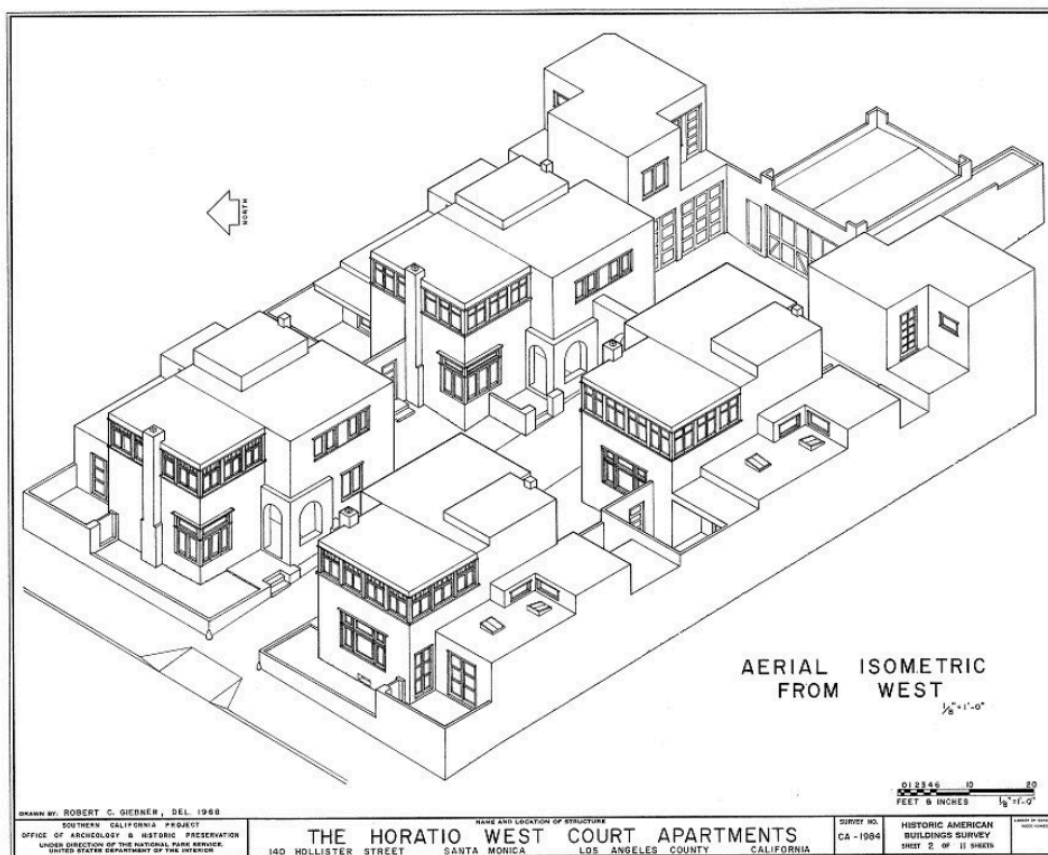
Florence R. Bois, lived at the residence until she died in 1966. Though the 3,660-square-foot home's exterior looks much the same as a century ago, its interior has been heavily remodeled. Surviving original features include archways, some of the concrete floors, casement windows, and a tiled fireplace.











1919 - Horatio West Court [140 Hollister Avenue, Santa Monica CA.](#)

Horatio West Court, built in Santa Monica, California, 1919, is an early example of attached houses with shared pedestrian and vehicle access. The four buildings are grouped on a 60-foot lot. The name of the court was changed to El Consuelo Apartments in 1927, and it is believed that the four townhouse units were split into two separate apartments, one up and one down. In 1968, the building was documented by the Historic American Building Survey's Los Angeles Project. It had deteriorated when surveyed, but its concrete construction meant it was still structurally sound. The building was operated as income-producing apartments until the early 1970s when a partnership of six people, half architects, bought and restored the property for their use, living in the four townhouse units and renting out the two apartments in the back. (Falletta, 2020) The project was converted to condominiums in 1979.

In Leland Roth's *American Architecture: A History*, the Horatio West Court is described as "Gill's flat-roof crisply-rectilinear apartment complex." (Roth, 2016). Gill employed concrete construction, flat roofs, unadorned walls, ribbons of casement windows, and simple arches organized into profoundly pleasing if austere, geometrical forms. [Richard Neutra](#) extensively photographed the Horatio West Court and Gill's Dodge House and published in his book *Amerika: Neues Bauen in der Welt* (1930). The Horatio West Court was listed in the National Register of Historic Places in 1977, the first building in the City of Santa Monica to be listed in the National Register. Santa Monica Historic Landmark, #10, and National Registry of Historic Places #77000302.

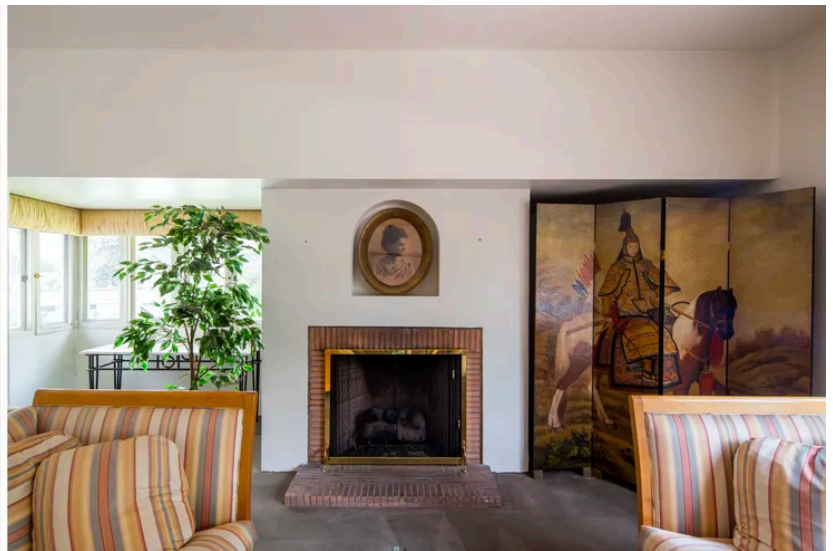
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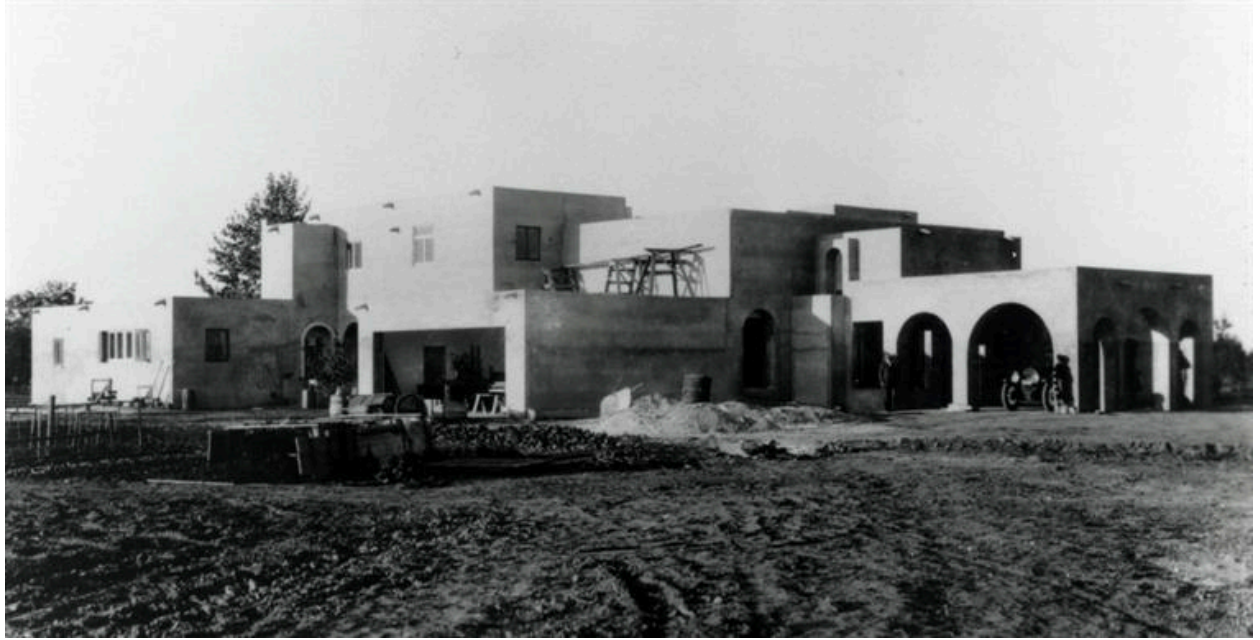
Falletta, Elizabeth. "Horatio West Court Apartments." SAH ARCHIPEDIA, August 5, 2020. <https://sah-archipedia.org/buildings/CA-01-037-0078>.

Roth, Leland M., Clark, Amanda C. Roth. *American Architecture: A History*. United Kingdom: Avalon Publishing, 2016.

Historic American Buildings Survey, Creator, Irving John Gill, Robert C Giebner, Ralston H Nagata, Stanley A Westfall, Nikolaos Papademetropoulos, Robert C Giebner, et al., Rand, Marvin, photographer. Horatio West Court Apartments, 140 Hollister Street, Santa Monica, Los Angeles County, CA. Santa Monica, California, Los Angeles County, 1933. Documentation Compiled After. Photograph. <https://www.loc.gov/item/ca0298/>.







1921 - Chauncey and Marie Rankin Clarke House - [10211 Pioneer Blvd., Santa Fe Springs CA.](#)

A wealthy, socially prominent couple, Chauncey and Marie Rankin Clarke, hired Gill to build their country home on 60 acres of citrus groves in Santa Fe Springs, California. Gill's design further evolved the Mission Revival style into his modernist aesthetic. Begun in 1919, the house was completed in 1921.

The Clarke Residence is a large two-story single-family structure designed in a U-shaped plan with an interior courtyard enclosed on the fourth side by a porte-cochère. The house was constructed of poured-in-place reinforced concrete with cast concrete decorative features. The exterior elevations comprise one- and two-story unadorned planes and cubic masses. Clear spatial volumes and simple window openings typical of Gill characterize the interior.

James Seimon, who worked for the Clarks and later inherited the property, indicates that the leaf patterns in the walls and walkways and an Egyptian motif painted on the fireplace were a direct result of Mrs. Clarke's influence on the design and conceded to by Gill.

While the house retains most of Gill's design, some modifications have occurred. Cabinetry and shelving in the kitchen, library, and dressing room are original, as is the domed ceiling in the entry area and the magnesite floor with coving. In the 1950s, the enclosure of a second-floor balcony in the library modified the northern exterior elevation. Oriental-styled wood flower boxes were added, as were a swimming pool and planters, which have an Oriental influence, a fiberglass enclosure over the kitchen court, and some exterior light fixtures.

Interior modifications of the same period include parquet floors in the upper hall and some bedrooms, brick, and glass block additions to the two fireplaces, and replacing most windows and a set of French doors. These reversible modifications have not altered the original architectural intent and overall integrity of design and detailing.

The Clarks made their fortunes in distilleries and gold mining. They lived in the home for two years before the discovery of oil on their land, which brought industry to the area and led them to move. When Mrs. Clarke died in 1948, the home was left to her secretary's nephew, James Siemon, who lived there until 1986.

An extensive set of early [photographs](#) are available on the National Park Service website. National Registry of Historic Places #89002267.

Citations:

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1932 - Barona Reservation Cottage. Near 1932 Wildcat Canyon Rd Lakeside CA.

The last low-cost housing project undertaken by Gill was on the Rancho Barona Reservation in Lakeside, CA. He built several cottages and a chapel. He lived on-site during the design and construction and worked with Barona Band of Mission Indians to build the structures.

This catalog was compiled by Kevin H. Souza, for USModernist. Send updates and corrections to kevin.souza@gmail.com. Irving J Gill Catalog of Selected Works © 2023 by Kevin H Souza is licensed under Attribution-NonCommercial-ShareAlike 4.0 International. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/4.0/>

